



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

DESIGN – FIRST PAPER

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MEMORANDUM

MARKS: 150

TIME: 3 hours

This memorandum consists of 18 pages.

Preamble:

As explained in the Learning Programme Guidelines for Design (2007), the 1st term's work for Grade 12 consists of the following art styles:-

- Arts and Crafts Movement
- Art Nouveau
- Art Deco
- Modernism
- Pop Art
- Post Modernism

Therefore, it has been recommended that this part of the curriculum should be started in Grade 11. The question on this category in this paper can be seen as an example of what can be expected. It is recommended that Grade 11 finish the first four movements – viz. Arts and Crafts Movement; Art Nouveau; Bauhaus; Art Deco.

QUESTION 1

AS 3.3 Demonstrate knowledge of the theory that underpins, and terminology that describes Design.

AS 3.4 Discuss and explain the context and purpose of the products, images, signs and symbols used in Design.

1.1 Figure 1:

- The flat figure shown in movement against a textured background is reminiscent of the figures found in the rock paintings of the San Bushman.
- The round shape against which the figure is placed could represent an African drum.
- The 'Africaness' of the shapes is further emphasised by the words, 'tribaljazz'.

Figure 2:

- The shield is typical of the one carried by Zulu warriors.
- The horns could represent the horns of an African buck or an Nguni bull, the breed of cattle traditionally kept by both the Xhosa and Zulu cultures.

Any four of the above points or other valid answers can be accepted. (4)

- 1.2
- The figure could represent a shaman involved in a trance dance.
 - The concentric ring shapes radiating outwards from the drum shape like sound waves could symbolize an African beat.
 - The textured background of the logo design reminds us of the actual rock face upon which the Bushmen painted.

Any two of the above points or other valid answers can be accepted. (2)

1.3 Figure 1:

- The sans-serif script has a simplicity that is in harmony with the stylised shapes used to create an African theme. The use of lower case makes the simple font appear even more rounded which is in keeping with the rounded drum shape and the flat rounded shapes used to represent an African beat.

Figure 2:

- The logo loses impact in that the shapes depicted in the logo are not entirely harmonious with the choice of the two typefaces for the following reasons:
 - The use of a New Roman serif script used to advertise the name of the game reserve is not in keeping with the African shapes of the shield and horns.
 - The simplicity of the upright sans-serif script used for the words 'PRIVATE GAME RESERVE', although a little more suitable, still reflects the formality of the above serif typeface.

Any four of the above points or other valid answers can be accepted. (4)

1.4 Any of the following can be considered:

Repetition:

- Figure 1: There is repetition of circular shapes. These are in the form of the circular black shapes around the central black circular shape in which the figure has been placed. These represent 'positive' shapes. These same shapes are also repeated as 'negative' shapes in the form of the background.
- Figure 2: The initial 'T' has been created by the repetition of a series of diamond shapes and the repetition of two pairs of horns on either side of the shield emphasise the animal element of the reserve and serves to create a formally balanced arrangement of shapes. This formal balance is further emphasized by the choice of typeface and the repetition of a rounded knob shape at either end of the central support of the shield.

Contrast:

Both logos consist of simple, monochromatic, flat, stylised shapes against a uniformly coloured, contrasting background, even though the background in Figure 1 is darker than that of Figure 2.

Emphasis:

- In Figure 1 the emphasis is on the stylised figure in movement. Even though it is a negative shape it stands out clearly against the dark positive shape of the drum. Not even the choice of typeface overpowers it because the words are the same colour as the rest of the dark shapes and the figure forms an unstable figure-ground relationship, which maintains the balance between the light and dark shapes in the design.
- In Figure 2 the focal point is the 'T' formed by the repetition of the diamond shapes. This can also be perceived as being formed by the background. It too does not dominate but rather draws attention to the first letter of 'Thanda' and because it is the same colour as the background it also forms an unstable figure-ground relationship that prevents it from dominating the design.

Any other principle which can be applied by means of a well-reasoned argument and which shows a clear understanding of the Principles of Design may be considered.

(4)

1.5 Uniform Connectedness:

This law states that elements that are connected by uniform visual properties, such as line or colour, appear more connected, i.e. they appear as a 'chunk' of information.

- In the given example the repetition of the same sized blocks each one containing the same identical linear design makes the eye perceive the pattern as a whole.
- Even though the blocks are repeated in two contrasting colours and the dark linear design in the light blocks faces in a different direction to the light design in the dark blocks the repetition of exactly the same shape overrides the differences.

Figure-ground:
The law of figure-ground relationship states that the elements in a design are seen as either figures (objects of focus) or ground (the rest of the perceptual field known as the background). When the figures are more dominant we have a stable figure-ground relationship. But when the background is as strong as the shape of the figures, then we have an unstable figure-ground.

In this example the same blocks are in contrasting colours and the same design within the blocks is shown as the same two contrasting colours. Because of this neither the design nor the individual block stands out creating an unstable figure-ground relationship.

Proximity:
This law states that elements that are close together are seen as more related than elements that are farther apart.

In this example the design consists of a matrix of the same-sized squares arranged in rows in two contrasting colours. The same linear design is repeated in all the blocks but with certain differences:

- In each block the design is in the colour of the contrasting block.
- In the light blocks the design is orientated in one direction in another in the dark blocks.

Despite the differences the repetition of the same shaped block and design placed so close together make the shapes appear as one whole pattern

(6)
[20]

QUESTION 1	1.1	1.2	1.3	1.4	1.5.1	TOTAL
EASY	1			2	3	6
MODERATE	3		3	2	2	10
CHALLENGING		2	1		1	4
TOTAL	4	2	4	4	6	20

QUESTION 2

- AS 3.5** Investigate, reflect on and interpret information from a variety of sources, and understand the influences shaping the development of Design, including African and South African Design, past and present.
- AS 3.6** Analyse and interpret examples and relate them to their cultural, historical and contemporary contexts.

2.1	Art Deco desk clock	Bauhaus wall clock
	The main shape of the clock is rectangular with rounded edges. The main structure rests on a flat slab base.	A simple circular shaped clock that is unadorned.
	There is a combination of materials with different textures used in the construction of the clock, i.e. chrome, plastic, bakelite and various other inlaid materials are visible.	Chrome is used as the outer shell and frame of the clock.
	Decorative detail includes two vertical protruding chrome shapes on either side of the façade of the clock. Classic Art Deco characteristics are visible in the hands of the clock as the ziggurat or stepped architectural motif is used. On the square clock face, there are inlaid flowering designs/classic sunburst motifs. The hands of the clock also contain inlaid materials.	The Bauhaus clock is simple, devoid of any unnecessary decoration. It can be said that the Bauhaus principle of form follows function is applicable to the design of the clock. This principle is associated with modern and industrial design in the 20 th century. The principle is that the shape of a building or object should be primarily based upon its intended function or purpose without any unnecessary additional detail. Therefore the Bauhaus analogue clock, with its intended function of keeping time adheres to the principle. It can also be noted that its aesthetic beauty lies in its simplicity of design.
	The chrome numerals are geometric with defined right angles and tapered points.	The numerals are black rounded forms, on a stark white background, evoking the feel of pure geometric shapes i.e. circle
	The clock is chunky and bulky.	Modern, light and simple design.

(8)

- 2.2.1
- Organic, natural forms found in nature. The designers have turned nature into jewellery. (Reference can be made to Art Nouveau designers, Emile Gallé and René Lalique, who often used plant and animal motifs in the designs of their furniture and jewellery). Designs seem to grow from a centre like a flower. Figure 8 - sculptural protea petals,
 - Figure 9- the forms of moth,

- or butterfly wings, or the defined veins of wings or leafs.
 - Whiplash lines – Evident in Figure 6 - The hanging tendrils or vines assume the flowing curves and shapes of the whiplash line. Figure 7- The curving wing-like shapes.
 - Hand-made decorative jewellery – Art Nouveau craftsmen made intricate and detailed jewellery by hand.
- (3)

2.2.2 Stylisation – This refers to the simplification of shapes and forms but not to the degree that it appears abstract. It will always appear to resemble a recognisable subject. In all three designs natural forms and shapes can be identified, e.g. Figure 6 - a flower.

Rhythm - The design principle of rhythm is based on repetition of elements that are the same, or only slightly modified. This is evident in Figure 8, where there appears to be a progressive rhythm of petal shapes from small to large. This rhythmic pattern is further emphasised by the overlapping of these pointed shapes in an upward and outward motion.

Visual texture - All three designs can be said to have visual texture. This refers to the surface appearance of the materials. Texture would be created and fashioned by the designers and reflected through the jewellery, by the manipulation of materials using a range of different tools. The polished surfaces of the designs exhibit a gleaming, lustrous and shiny visual texture.

Unity and variety - All the individual design pieces have similar characteristics and elements therefore they are viewed as unified designs. E.g. The similar shaped petals of the design in Figure 6 and 8. In both these examples variety is achieved through the different sizes and shapes of the petals. Variety is also achieved through the reflective surfaces that generate a range of colours and patterns. Although there are a variety of elements, the designs still seem to be unified.

Any well-reasoned answer that makes clear reference to the works can be accepted. Each definition counts 1 mark.

(3)

- 2.3
- René Lalique
‘Dragonfly Brooch’ 1
 - An example of a piece of jewellery based on a natural living creature. 1
 - Curvilinear organic line and form. This is characteristic of Art Nouveau. 1
 - The piece has coloured (various blues and greens) enamels on precious metals, as well as precious stones. 1
 - The body is that of a woman/insect with dragonfly wings. 1
 - It is highly ornate/very decorative. 1
 - It is an expensive and luxurious item because it is made from precious materials. 1

Any other valid points regarding the work.

(6)

- 2.4 There are many examples that the learners may choose to study. The examples chosen for the memorandum of this paper may be used to show how a learner could answer this question, and could be applied to any other discipline – depending on the learner's choice.

E.g. 1. XHOSA BEADWORK:

A brief history:

- For a long time beadwork has formed an integral part of the Xhosa clothing tradition.
 - The first glass beads were brought to South Africa by Arab, Portuguese, Dutch and English traders.
 - Because beads were scarce, they were regarded as very valuable and were often used as a trading or bartering tool and were later used as a means of currency.
 - As the influence of Dutch and English cultures infiltrated South Africa, beads became more accessible and available, enabling the development of Xhosa beadcraft into an elaborate craft.
- EASY 3**

Allocate three marks.

(3)

Use of material, methods and processes:

- Beads were initially made from natural materials such as ostrich egg shells and metals.
 - To create a piece, beads were stitched onto backings from cowhide and goatskins.
- MODERATE 2**

Allocate two marks.

(2)

Purposes/functions:

- Forms part of daily dress as well as for special occasions. Armbands, legbands, necklaces, collars, aprons, girdles and headbands are just some of the items that are worn as ornamentation. Objects like pipes and tobacco bags were decorated with beads and carried by various members of the tribe.
 - Xhosa beadwork also served as a unifying factor for the community by creating a sense of similarity and belonging. When viewed as collections, the beadwork creates a visual record of the tribe's history.
 - Charm necklaces were particularly used as protection to ward off harm or evil threatening children.
 - Members within Xhosa society pass through different stages of life which are symbolized by various pieces of beadwork.
 - Beadwork, as well as the colours used can convey specific messages, e.g. white symbolises enlightenment, purity and mediation.
- MODERATE 3**

Allocate 3 marks.

(3)

A discussion of the possible use in contemporary life:

- Contemporary designers could use the traditional techniques (such as brick stitch; circular peyote; etc.) to create fashion items (necklaces; earrings) in a different context – now purely ornamental without the previous social context.
- Comment on the ethical issues – what has this done to the traditional meaning.
- Comment on the economic potential – the use of a traditional technique to create a new market.

CHALLENGING 2

Allocate 2 marks.

(2)

E.g. 2. ZULU CERAMICS

A brief history:

- Ceramics is probably the oldest human art form.
- The first known pots date back to 6800 BC.
- The ceramic process has remained basically unchanged for thousands of years.
- The first pots were handmade, but there is evidence of wheel-thrown pots made as early as 2500 BC in Mesopotamia.

EASY 3

(3)

Use of material, methods and processes:

- Zulu pots are made by using the coiling technique.
- Red and dark clay is gathered from the mountains and is ground to a fine powder on a grinding stone and is then dried until it has reached the right consistency or suitable degree of plasticity.
- The walls of the vessel are gradually built up from a circular base. Careful attention is paid to symmetry, and correct width of walls.
- Inner and outer walls are shaped and burnished with a piece of calabash, stone or metal tool.
- Once completed the pot is covered with blankets and placed in a hut until leather hard.
- It is then dried outside for seven days.
- There are two main Zulu decoration techniques i.e., applied and carved decoration.
- Applied decoration is done by attaching small clay balls onto pots or exerting pressure from inside the pot to create outer protrusions.
- Carved decorations are done by drawing and carving patterns out of the pot.
- Zulus made use of pit firing – pots are placed in a shallow pit and covered with dry aloe leaves and wood which are then set alight. Pots intended for eating and drinking undergo a second firing using cakes of dry cow dung.
- Pots emerge from the second firing possessing with a black face which is rubbed with gooseberry leaves, a small flattened stone and animal fat giving it a glossy black finish.

MODERATE 2

Allocate 2 marks.

(2)

Purposes/functions:

- Shapes and sizes vary according to function – the largest pot is the undecorated ‘imbiza’, a pot used for cooking and holding up to 40 litres of traditional beer.
 - Drinking pots have an urn-shape with a cylindrical funnel which prevents spillage and facilitates pouring.
 - The ‘umancishane’, a smaller pot, indicates to a visitor that has received beer in it that a short stay only is expected.
- MODERATE 3

Allocate 3 marks. (3)

A discussion of the possible use of this technique in contemporary life:

- The forms of Zulu pots can be altered to suit contemporary Design styles to make them appeal to the contemporary market.
 - Decoration can also be altered to suit the needs of the contemporary market.
 - Learners must comment on the ethical issue – what this does to the original function and meaning of the pot.
- CHALLENGING 2

Allocate 2 marks. (2)

(20)
[40]

QUESTION 2	2.1	2.2	2.3	2.4	TOTAL
EASY	4		2	6	15
MODERATE	7	3	3	10	17
CHALLENGING	1			4	8
TOTAL	12	3	5	20	40

QUESTION 3

AS 3.6 Analyse and interpret examples and relate them to their cultural, historical and contemporary contexts.

AS 3.7 Understand and describe the materials and processes used by communities or individual Design practitioners.

3.1 3.1.1 Designs with a clever South African identity/quality would include uniquely South African qualities that would set them apart from other international designs. These would include:

- Local materials: e.g. wood, stone, recycled objects, shweshwe.
- Subject matter: e.g. indigenous flora, fauna, patterns, and textures
- Colours: The use of warm rich colours.
- Traditional influences: architecture, dress.
- Method: traditional craft methods e.g. beadwork or basketry.

The identification and celebration of what is uniquely South African could:

- Engender pride in being a citizen of the country.
- Help celebrate and unify the different cultures of the country.
- Promote the idea of a common as well as a multicultural heritage.
- It would promote economic growth due to the unique style of the products designed.

(2)

EASY 1, MODERATE 1

- 3.1.2 Any of the following are correct as well as any other well-reasoned answer:

South African identity in a design can be brought about by:

- Reflecting and integrating indigenous techniques and media into contemporary designs.
- Reflecting current South African cultures.
- Reflecting South African flora and fauna.
- Using locally available materials.
- Exploring folklore and imagery from various indigenous knowledge systems of the different cultures of the country.
- Exploring traditional imagery in innovative and contemporary ways.

CHALLENGING 3

(3)

- 3.2 Any designer from the Woolworths Source Book 'Living with Design Daily' or 'Craft Art South Africa' by E. Coetsee, e.g. Bongiwe Walaza.

Background and training:

Bongiwe Walaza: Fashion Designer

EASY 1

(1)

Bongiwe Walaza was born in the Eastern Cape, in a small village called Mqanduli. As a child, she liked doing handwork, such as knitting and sewing. Her mother was a dressmaker and Bongiwe made clothes for herself with remnants of her mother's fabrics. Her father wanted her to become a medical doctor, so he encouraged her to concentrate on Mathematics and Physics, which resulted in her doing handwork after Grade 9. She ended up studying Electrical Engineering and worked for Telkom after completing her degree.

While at Telkom, she started making dresses for herself and for colleagues. Because she was not happy with the quality of the dresses, she enrolled at the Natal Technikon to study Fashion in 1997. Soon after she won her first Design award, the Du Pont Lycra award, as well as a 10-day trip to Paris, where she was exposed to the French fashion industry.

EASY 2

(2)

African influences and inspiration:

Bongiwe is inspired by her Xhosa background – the landscape, people and traditional Xhosa dress. She is inspired by the patterns on 'shweshwe' and other African prints, as well as by the diverse cultures in our country and wants to embrace and build on the many untapped trends that she believes South Africa has. She feels that having started with almost nothing has taught her to improvise.

MODERATE 2

(2)

Design Process:

Research is the most important part of the design process. This is done through visiting shows, shops, clubs, watching films, reading newspapers and magazines. The key to creating new ideas is to jot down and mix the influences together in a sketchbook, and blend this inspiration with a growing knowledge of fabrics, fashion details and target market. The next is to make your own version of your inspiration, telling a story through sketches.

Thereafter technical drawings follow which go into greater detail. Patterns are then developed and tested in calico or a similar fabric. When you are satisfied with this test sample (known as a 'toil') and you have made alterations to your paper pattern, you can cut a sample from the intended fabric. **MODERATE 2** (2)

General characteristics:

- Texture, especially print fabric (e.g. 'shweshwe') – mostly geometric in pattern – features strongly in her work.
- Her engineering studies instilled a feeling for structure in her, which is clearly revealed in her work.
- She uses a palette of only traditional, natural fabrics in her range. She is currently exploring the combination of synthetics and knits with traditional fabrics.
- She is not attracted to mainstream fashion, but borrows elements and trends from these; however her clothing still carries her signature and roots. **EASY 3** (3)

Allocate 10 marks.

3.3 Refer to TWO International designers from the LTSM, Design Culture Now.

Allocate 4 marks as EASY: names, examples of work (4)

In-depth discussion and analysis of designers' intentions, methods and materials will account for 8 marks.

Learners must supply well explained and justified influences that each designer has had on the learner. Allocate 3 marks:

E.g. 1. JULIE BARGMANN (a designer whose work reflects an interest in environmental concerns)

Julie Bargmann is internationally recognized as a designer who reclaims polluted and industrial sites in the USA that have been severely affected by, for example, mining or the dumping of rubbish. She explores the creative potential of these degraded landscapes and alters them into regenerative landscapes.

Her work 'Testing the Waters' is a transformation of a former coal mine into a park for acid mine drainage and community recreation. The park consists of a landmass carved into a passive AMD treatment system which allows the public to witness the cleansing of the polluted water physically - as it goes through a series of retention basins and spillways and changes colour from orange to green to blue-green. The park also consists of a garden of alternative rows of native trees and shrubs, as well as recreational amenities such as picnic grounds, play areas and wildlife trails.

Learner must also explain clearly and concisely how he/she has been influenced by this designer. (15)

E.g. 2. Thomas Heatherwick

Thomas Heatherwick is recognized as an artist and an architect. He is an English designer, best known for his innovative use of engineering and materials in public monuments. He trained at Manchester Metropolitan University and at the Royal College of Art, London.

In 1994 he founded the Heatherwick studio. The studio’s work spans commercial and residential building projects, masterplanning and infrastructure schemes as well as high profile public works of art.

The realm of public art is an issue that Heatherwick feels is usually bound up with place, and he endeavours to make spaces as people-friendly as possible.

The Rolling Bridge was designed for London’s Paddington Basin, UK. It lifts itself up off the ground and gracefully and almost silently curves upwards and curls into a ball. And then slowly, it uncurls again and one end of the bridge points towards the sky before making its decent back to earth.

The Rolling Bridge runs on hydraulics. Because all the cylinders are driven at a constant rate regardless of the load on each bridge segment, the structure moves smoothly, taking two minutes to open or close. The pumps and related equipment are housed in the basement of an adjoining building, so the bridge is almost silent as it operates.

Learners must also explain clearly and concisely how he/she has been influenced.

EASY 4, MODERATE 8, CHALLENGING 3

(15)
[30]

QUESTION 3	3.1	3.2	3.3	TOTAL
EASY	1	3	4	8
MODERATE	1	4	8	13
CHALLENGING	3	3	3	9
TOTAL	5	10	15	30

QUESTION 4

AS 3.9 Critically reflect on how Design shapes the physical and social environment.
AS 3.10 Demonstrate ways in which Design can be used to benefit society.

4.1 4.1.1 In Figure 9 the designer has successfully expressed the seriousness of the hunger crisis in Africa. A dry piece of bread in the shape of Africa forms the focal point and is placed on an otherwise empty, white plate which fills the rest of the format. Both these two images suggest scarcity. The plate is white and smooth which accentuates its ‘emptiness’ and ‘lack’ and also helps to convey the hard, cold and unfriendly world of starving people. The knife could be spreading jam onto the bread, but it appears to plunge into the ‘heart’ of Africa, suggesting that Africa is ‘being killed’ or betrayed. Oozing from it is a substance that could be jam, but also suggests blood. In a subtle way this image is violent and shocking and poignantly brings home the message of starvation. The type used is small, simple and block-like – this simplicity suits the simple images and also helps to convey the severity of the situation.

Any 5 valid, justified observations regarding the effective use of layout, image and type.

Figure 10 is a poster encouraging environmental awareness. The focal point is a cyclist. The figure is eye-catching because it is highly simplified and because it is white and placed against a solid black background. The bicycle is symbolized by two perfect circles which also represent globes. It is advocating that man should cycle rather than drive to reduce carbon monoxide emissions and uses humour in the statement 'you are not just burning off calories ...' to encourage this. The exertion of the cycling action is suggested successfully by the bent back of the cyclist as well as by the stylized droplets symbolizing perspiration. The font is simple and rounded and mostly in lowercase to suit the simplicity of the image as well as the friendly, light-hearted, encouraging tone of the poster as a whole.

Any of the above or any other 5 valid, justified observations regarding the effective use of layout, image and type. (10)

4.1.2 Any well-reasoned answer that makes clear reference to the works can be accepted. (2)

4.2 4.2.1 The following definitions are acceptable:

Point System:

Type size is measured in Points. There are 72 points to an inch and the point system ranges from 6 points to 72 points (It is the number you see on the screen next to the name of the font/typeface).

Kerning:

It refers to the horizontal overlapping of space between two letters on a single piece of type, e.g. To, Fi, Ti. It was a method of solving the problem of having too large a space between letters which meant that the text appeared unbalanced.

Typography:

The art of printing, i.e. the way type is organised and arranged to create words, sentences and paragraphs.

Font:

The name of one size of a type style, comprising lower case letters, capital letters, figures, fractions and punctuation, as well as the different variations in weight, width and italics of that type style. (4)

4.2.2 Any four of the following categories of Type Styles are correct:

- Gothic/Black Letter/Fraktur – e.g. Old English
- Old Face – e.g. Bembo
- Traditional – e.g. Baskerville Old Face
- Modern Face – e.g. Bodoni
- Egyptian – e.g. Rockwell
- Fat Face – e.g. Elephant
- Sans Serif – e.g. Helvetica

(4)

4.3 Learners can refer to any contemporary designer or group whose work reflects social responsibility. See the Woolworths design resource book or Craft Art in SA by E. Coetsee. Possible examples include Mapula, Streetwires and the Mielie Community Development design projects. Learners should be credited for highlighting aims, characteristics and influences of the designer that relate to social responsibility.

Garth Walker:

Garth Walker is a successful and well-known SA graphic designer. He started out by establishing a company which consisted of himself and only one computer, but in 1997 he established “OJ – Orange Juice Design”.

Garth’s aim is to show a responsibility towards developing South African design – he promotes ‘a local design language’ rooted in the South African experience. He uses the ordinary people of South Africa as his greatest source of inspiration.

The company publicises a non-commercial design magazine, Ijusi, to stay in touch with local culture, which aims to create the opportunity for designers from diverse backgrounds and cultures to collaborate and explore their own ideas. The magazine features fresh ideas and the work of some of SA’s top designers.

Orange Juice Design’s studio portfolio includes the design of the logos, packaging and other promotional material for ‘Impulse’, ‘Canderel’ and ‘Tastic Rice’.

The Constitutional Court is built on a site that was once occupied by the ‘Old Fort Prison’ – ‘Old Fort Prison’

Throughout the apartheid era, the prison was a place of incarceration, oppression and torture. Today, the court is a symbol of equality, democracy, truth, dignity and freedom and its job is to uphold the rights of people as laid down by the Constitution of South Africa, which was formulated after 1994.

A ‘socially aware’ design produced by this company is the unique typeface designed for the interior and exterior signs of the Constitutional Court. He used the graffiti and handwritten letters on the prison walls to form the basis of this new typeface. The aim was not only to create this new typeface but also one that relates to the building, the site, its history and the people of South Africa. The final typeface is a composite old official signs and prison graffiti from the precious government regime and a known font.

To make the typeface even more symbolic, it is portrayed in South Africa’s 11 official languages and in the different colours of the national flag on the facade of the Court building. **EASY 2, MODERATE 5, CHALLENGING 3** (10)

QUESTION 4	4.1	4.2	4.3	TOTAL
EASY	2	5	2	9
MODERATE	6	3	5	14
CHALLENGING	4		3	7
TOTAL	12	8	10	30

QUESTION 5

AS 3.11 Discuss the basics of costing and pricing in the marketing of a Design product or service.

AS 3.12 Demonstrate an ability to design products and services in terms of target markets.

AS 3.13 Understand the business and social responsibility of designers.

5.1 5.1.1 Successful packaging should include the following characteristics:

- Attractiveness: Packaging needs to be attractive so that that customer's attention can be captured quickly and interest held. It must stand out from its competitors when placed on a shelf.
- Protection: It must protect its contents.
- Legibility: It must be easy to read.
- Meeting needs: Packaging needs to meet the needs and wants of costumers' various lifestyles, e.g. people leading a fast lifestyle will need packaging that opens easily.
- In line with current trends: Packaging must, for example, address current environmental concerns and the focus on health and nutrition.
- Clear identification: The contents, the product's name and the manufacturer's name and logo must be clearly identifiable. Packaging must also relate to the style of the product in some way.

Any 4 of these characteristics can be mentioned. (4)

5.1.2 Methods with which to promote and market a product:

Advertising through print using e.g.

- posters,
- pamphlets,
- letterheads,
- flyers,
- brochures,
- labels
- business cards
- Radio adverts
- Television adverts
- Internet/Web marketing

Any 5 of the above (5)

The characteristics of any one of the advertising methods above can be listed, for example:

POSTERS:

- Posters must have large type that can be read from the expected viewing distance
- Must have a clear, simple, direct message that can make a split-second impact on the viewer
- The visual image must also attract attention and relate to the message.
- A simple layout is essential – with a few key elements(type and visuals)

- All important information needs to be included, such as date, time and place.
 - One element should be dominant to attract the eye first – a headline or visual.
 - The visuals must closely relate to the message or subject.
- Any 5 of the above can be listed or any other valid characteristics. (5)

5.1.3 One needs to consider what the market will bear – when pricing has been properly done, one will receive the maximum income without driving potential customers away.

- The cost of the materials required to produce the product needs to be considered, as well as:
- The cost of transport to deliver these materials to the production place.
- The cost of equipment used during the production.
- The rental of workspace, as well as the cost of overheads (electricity, water).
- General administrative costs (telephone, postage, stationary).
- Packaging and labelling
- Marketing costs
- The costs of labour used to produce and market the product.

EASY 6

(Any 6 points.) (6)

5.2.1 Branding refers to the assignment of a collection of symbols and/or experiences and/or associations to a product, service, business or company to give it a specific identity or image. This identity will help to attract a target market that would find such associations, etc. appealing and will contribute to making the product easily recognizable in the marketplace. (2)

5.2.2 Yes, this business has a clear identity.

The different pages of the website are listed on the left of this page in evenly spaced and very neatly aligned rectangles creating a calm, quiet feel. Photographs of products belonging to a range called 'scarified' are each placed into a square and these squares are arranged in a grid to form a large square. This arrangement is simple, ordered, static and modern. The products that have been enlarged on the right of this grid are also placed in a simple rectangle enhancing the sense of simplicity and order that has already been created. These simple geometric shapes all float on a large, plain, white background also conveying stillness and purity. The formally placed typeface is small and also simple relating well to the rest of the design. The typeface used for the name of the company 'Imiso' reflects African patterning and subtly links the company with its African origins. This website design tells the viewer that the company and its products believe in simplicity, clean, modern lines, minimal decoration, and pure forms, as well as in understated design.

(8)

[30]

QUESTION 5	5.1	5.2	TOTAL
EASY	6	2	8
MODERATE	10	5	15
CHALLENGING	4	3	7
TOTAL	20	10	30

TOTAL: 150

QUESTION 1	1.1	1.2	1.3	1.4	1.5.1	TOTAL
EASY	1			2	3	6
MODERATE	3		3	2	2	10
CHALLENGING		2	1		1	4
TOTAL	4	2		4	6	20

QUESTION 2	2.1	2.2	2.3	2.4	TOTAL
EASY	2	3	4	6	15
MODERATE	4	2	2	9	17
CHALLENGING	2	4		2	8
TOTAL	8	10	6	17	40

QUESTION 3	3.1	3.2	3.3	TOTAL
EASY	1	3	4	8
MODERATE	1	4	8	13
CHALLENGING	3	3	3	9
TOTAL	5	10	15	30

QUESTION 4	4.1	4.2	4.3	TOTAL
EASY	2	5	2	9
MODERATE	6	3	5	14
CHALLENGING	4		3	7
TOTAL	12	8	10	30

QUESTION 5	5.1	5.2	TOTAL
EASY	6	2	8
MODERATE	10	5	15
CHALLENGING	4	3	7
TOTAL	20	10	30

ANALYSIS GRID

QUESTION	1	2	3	4	5	TOTAL	%
EASY	6	15	9	9	8	47	32%
MODERATE	10	17	14	15	15	71	47%
CHALLENGING	4	8	7	6	7	32	21%
TOTAL	20	40	30	30	30	150	100%